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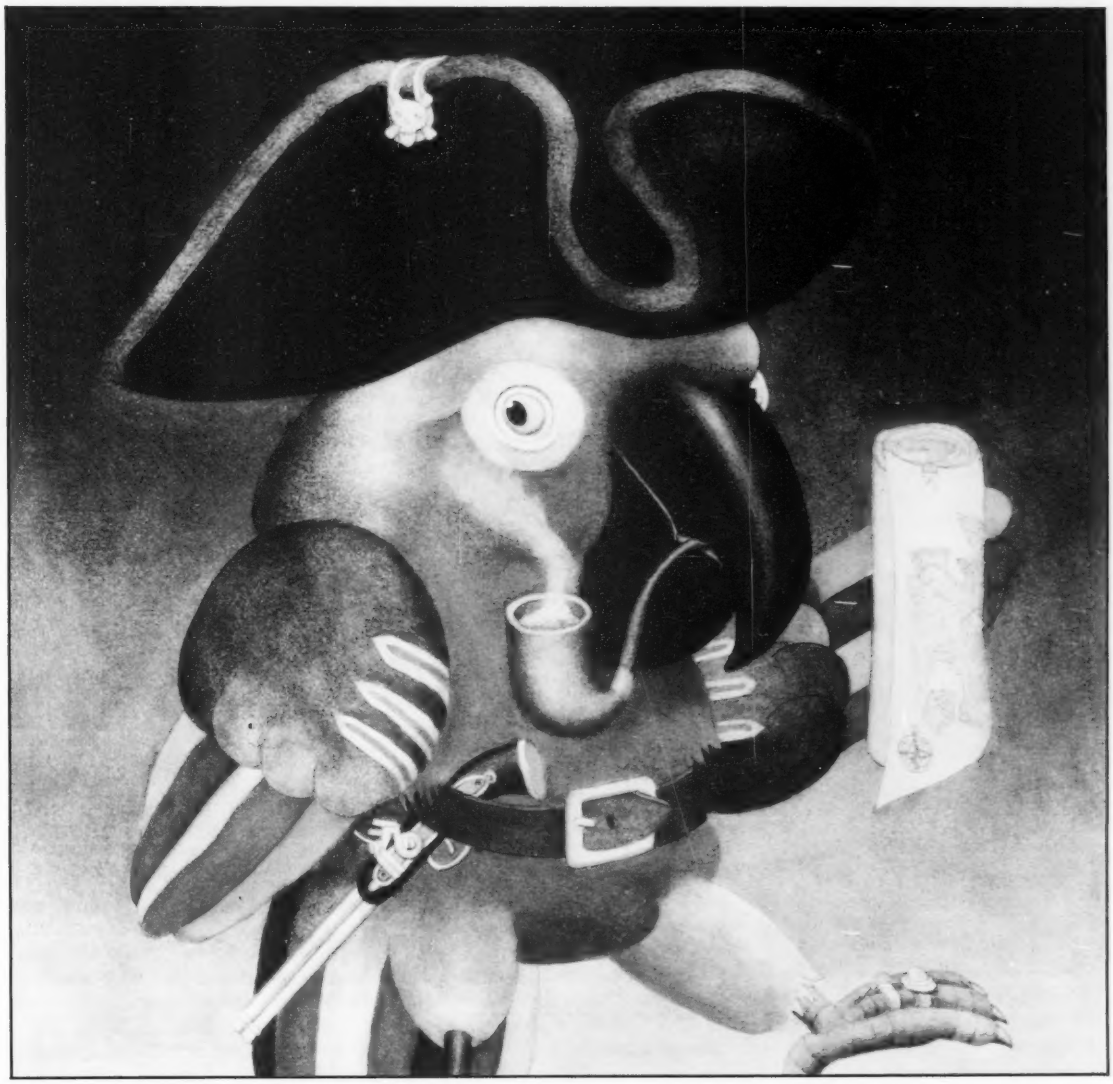

'Of Realism and Fantasy: Etienne Delessert, A Retrospective'

Also: The Librarian Testifies on Congressional Reorganization

Library of Congress

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JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: Image from *I Hate to Read* (1992), illustrations by Etienne Delessert, story by Rita Marshall.

Cover Story: The creative genius of artist Etienne Delessert is celebrated in a new LC exhibition, "Of Realism and Fantasy." Mr. Delessert has been illustrating children's books and articles in such publications as *The Atlantic Monthly* and *The New York Times* for 30 years. The exhibition is a retrospective of his work. 222

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The *Library of Congress Information Bulletin* is issued biweekly except in August (no issues published) and in December (one issue published) by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States.

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Librarian Spofford's Certificate of Appointment Donated to LC:
Abraham Lincoln and William Seward Signed Document

John Spofford Morgan, the great-grandson of Ainsworth Rand Spofford, Librarian of Congress in 1864–1897, presented his great-grandfather's certificate of appointment as Librarian of Congress to Dr. Billington for the Library on May 2.

The certificate, dated Dec. 31, 1864, is signed by President Abraham Lincoln and Secretary of State William Seward.

"This is a wonderful way to begin our celebration of the reopening of the Jefferson Building and of the Library's bicentennial decade," said Dr. Billington in accepting the gift. He pointed out that it was Spofford who established the importance of the Library of Congress as a national institution by centralizing all U.S.

John Spofford Morgan presents the appointment certificate of his great-grandfather to Dr. Billington.

Ainsworth Rand Spofford, Librarian 1864–97

The Librarian (right, rear) and John Cole (right, front) were joined by 12 members of the Spofford family for the ceremony. *Photos by Yusef El-Amin*

copyright activity at the Library in 1870 and then by persuading Congress to build the Jefferson Building.

The wording of the certificate, which was mailed to Spofford from the State Department on Jan. 3, 1865, is strikingly similar to the language on Dr. Billington's certificate of appointment. It reads:

Know Ye, That reposing special Trust and Confidence in the Integrity, Diligence and Discretion of Ainsworth Rand Spofford, of Ohio, I do appoint him Librarian, under the

(Cont. on p. 214)

Dr. Billington Testifies on Legislative Reorganization:
Bill Could Harm or Curtail Some LC Services

On May 5, Dr. Billington, along with Daniel P. Mulhollan, director of the Congressional Research Service, appeared before the Senate Committee on Rules and Administration, chaired by Sen. Wendell Ford (D-Ky.) regarding S. 1824, the Legislative Reorganization Act of 1994 and its companion bill in the House, H.R. 3801.

Dr. Billington addressed three areas of the bill and how they could harm the Library's services to Congress and the nation:

☐ the application of certain federal laws on employment at the Library and how those laws could reverse the progress LC has made in making its hiring procedures more fair;

☐ mandatory downsizing of the Library, which has already sustained a 12 percent reduction in staff since 1980;

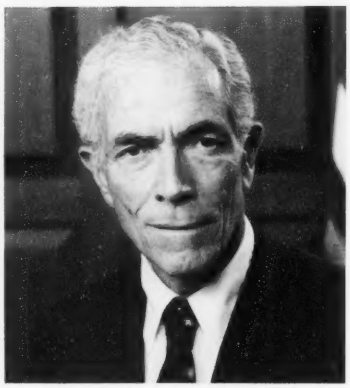
☐ the creation of an eight-year reauthorization cycle for LC and elimination of the oversight Joint Committee on the Library.

Sen. Claiborne Pell (D-R.I.), who is vice chairman of the Library's Joint Committee and opposed to its abolition, said, "There remains a need to oversee and give direction to the Library. The Library is a creature of Congress and must be a mechanism for transmitting the will of Congress."

Sen. Daniel Patrick Moynihan (D-N.Y.), appearing on behalf of Sen. Bob Packwood (R-Ore.), noted how the Joint Committee on the Library, as well as the other joint committees, have functioned well for many decades and that he would oppose their demise.

Following is the testimony of Dr. Billington, submitted for the record:

I appreciate the opportunity to testify on S. 1824, the Legislative Reorganization Act of 1994, and its likely impact on the Library of Congress. I know that this bill embodies recommendations made by the Senate members of the Joint Committee on the Organization of Congress and reflects concerns that many senators share.



"There remains a need to oversee and give direction to the Library. The Library is a creature of Congress and must be a mechanism for transmitting the will of Congress."
—Sen. Claiborne Pell

I shall focus my remarks today on three specific areas. The first is the applicability of certain federal laws, such as employment and discrimination laws or the principles they embody, to the operations of the Library. The second area is the creation of a new eight-year reauthorization cycle for the Library of Congress. And finally, I wish to discuss what I believe would be the most critical to the Library—the provisions of the bill that would further reduce our staff.

☐ **Applicability of Employment Rights Laws.** Let me begin with the applicability of certain federal employment rights laws to the Library. Because the current Senate bill does not contain provisions on this subject, and since the Senate members of the Joint Committee deferred action on this issue until the release of the findings of the study by the Bipartisan Task Force on Senate Coverage, I will focus my remarks on the provisions contained in H.R. 3801, the House companion bill to S. 1824, which does contain specific provisions addressing applicability.

The House bill sets up an Office of Compliance that consists of a Board of Directors and a director. The bill mandates that the board shall conduct a study of the manner in which certain statutes should apply to congressional employees. The director is to conduct a similar study relating to employees of the instrumentalities, submit a report to Congress, which presumably would contain recommendations, and then the board is to issue regulations that implement the recommended laws.

The bill divides the laws to be studied into two groups. The first are laws that already apply to the Library. These laws are the Fair Labor Standards Act of 1938, Title VII of the Civil Rights Act of 1964, sections 102 through 104 of the Americans with Disabilities Act of 1990, Section 15 of the Age Discrimination in Employment Act of 1967 and the Family and Medical Leave Act of 1993.

The second set of laws are those that may become applicable to the Library if the formal study called for in the legislation so recommends. Some of these laws are named; others not. Apart from those named in the bill, the breadth of the other laws, primarily personnel laws, to be studied is vast. The implications of the extension of these laws to the Library are potentially enormous. Because of the rather broad and generic reference to laws that cover the terms and conditions of employ-

(Cont. on p. 230)

Manuscript Division Publishes New Acquisitions Report

From the papers of editor Ken McCormick to the records of the NAACP Legal Defense and Educational Fund, the recently published 1992 issue of *Library of Congress Acquisitions: Manuscript Division* reflects the breadth and diversity of the Library's manuscript collections and the institution's commitment to build on its strengths.

Almost all the acquisitions featured in the 1992 report represent important additions to collections begun years earlier. Amassing and assembling these collections required persistence and patience spanning years and even decades.

Among the literary and cultural collections acquired in 1992 was a small collection of the papers of Val Lewton (right), photographed in 1942 with Mark Robson (left) and Robert Wise, producers of *The Cat People. From the Val Lewton Papers, Manuscript Division*

Many of these collections have now been processed as part of the Library's arrearage reduction effort and are available for research use.

Among the collections featured in the 79-page, illustrated report are the papers of Daniel Roberdeau, an important but relatively unknown Revolutionary leader; Jeremiah S. Black, U.S. attorney general and secretary of state during President James Buchanan's administration; the seafaring Palmer and Loper families of Stonington, Conn.; Merritt A. "Mike" Edson, one of the most distinguished Marine Corps combat leaders of World War II; theologian and ethicist Reinhold Niebuhr, who was once dubbed "the greatest living political philosopher of America" by noted political scientist Hans J. Morgenthau; and Elliot Richardson, prominent lawyer, politician, and Cabinet official who held important positions under four U.S. presidents.

Also included in the report is an article on the records of one of the premier civil rights organizations of the 20th century, the NAACP Legal Defense and Educational Fund, and a lively piece on editor Ken McCormick's collection of files documenting the Doubleday & Co. publishing histories of some of the 20th century's most important intellectual and cultural personalities.

Although *Library of Congress Acquisitions: Manuscript Division, 1992* describes only a few collections in depth, others are mentioned in articles of a more general nature, and all acquisitions are listed in tabular form at the end of the report. (One small but important acquisition: the Defense Department's daily compilations of press clippings during the Vietnam War, 1964–75.) A bibliography of Manuscript Division publications, including finding aids, registers, guides and brochures, follows the acquisitions table.

Single copies of *Library of Congress Acquisitions: Manuscript Division, 1992* are available free upon request from the Library of Congress, Manuscript Division, Washington, DC 20540–4780.

Researchers interested in consulting any of the division's collections are advised to write or telephone the Manuscript Reading Room at (202) 707–5387 prior to visiting. Many processed and nearly all unprocessed collections are stored off site, and advance notice is needed to retrieve these items for research use.

Manuscript Division 1991 Report Wins Prize

The Arline Custer Award Committee of the Mid-Atlantic Regional Archives Conference (MARAC) awarded the Library of Congress an honorable mention prize for the Manuscript Division's publication *Library of Congress Acquisitions: Manuscript Division, 1991.* The award honors the memory of Arline Custer, MARAC member and editor of the *National Union Catalog of Manuscript Collections,* by recognizing publishing achievement by MARC members

and other archivists within the Mid-Atlantic region.

Library of Congress Acquisitions: Manuscript Division, 1991, published in December 1992, is a 99-page, illustrated report on the collections received in the division during 1991. It features articles about Supreme Court Justices Oliver Ellsworth and Thurgood Marshall, District Court Judge Gerhard A. Gesell, journalists Eric Sevareid and Ethel L. Payne, actress Alla Nazimova, novelists Shirley Jackson and Ayn Rand, accused spy Martha Dodd, National Aeronautics and Space Administration officials Samuel C. Phillips and Thomas O. Paine, first lady Jane M. Pierce and clerk of the House of Representatives Benjamin Brown French.

Briefer descriptions of other collections are contained in general essays arranged by subject and format. All acquisitions are listed in tabular form at the end of the report, and a bibliography of Manuscript Division publications follows the acquisitions table.

The report was written by Manuscript Division staff members Alice L. Birney, Connie L. Cartledge, Gerard W. Gawalt, Debra Newman Ham, John E. Haynes, John J. McDonough and Janice E. Ruth. Ms. Ruth also edited the report.

The Custer Award committee wrote the following citation about *Library of Congress Acquisitions:* "This annual publication is of uniformly high quality, which makes it an excellent outreach tool. It consists of well-written essays which place recent acquisitions in a historical context and make clear their research value to scholars. The attractive layout and good use of photographs makes it a valuable tool for promoting the Manuscript Division and for showing to potential donors."

Single copies of *Library of Congress Acquisitions: Manuscript Division, 1991* are available free upon request from the Library of Congress, Manuscript Division, Washington, DC 20540–4780.

Civilization Opens New Offices

Civilization, The Magazine of the Library of Congress (see LC *Information Bulletin,* May 2) has opened its editorial offices just a few blocks from the Library, at 666 Pennsylvania Ave. SE.

The magazine, to be launched this November, will mine the vast resources of the Library, to bring readers a bimonthly magazine featuring America's best writers.

But the magazine will not only focus on the Library. Plans include publishing a calendar of major upcoming events at libraries around the countries.

Editor of the magazine is Stephen G. Smith, former executive editor of *Newsweek* and, most recently, Washington news editor for Knight-Ridder Newspapers.

Individuals who pay a $20 annual fee for national membership in the Library of Congress will receive the magazine, among other benefits, notably, discounts at the LC retail shop.

The Library will receive a gift of $1 per membership fee as well as a $250,000 licensing fee.

Those interested in membership subscriptions should send their name and address, **but no money,** to Civilization, 666 Pennsylvania Ave. SE, Suite 303, Washington, DC 20003–9997.

Temporary Change in Surplus Book Access

The Library is changing the hours of public access to its surplus book collections. Effective June 13, the Receiving and Routing Section of the Exchange and Gift Division, in Room B–03 of the Madison Building, will be open to the public from noon to 4 p.m. Monday through Friday, except legal holidays. The Library's surplus books are available to educational and nonprofit institutions. Visitors must first obtain written authorization in a letter from their representative or senator.

CIA Publications in Print Available

The *World Factbook 1993* and the *Handbook of Economic Statistics 1993* are now available.

Requesters outside the federal government may obtain subscriptions to CIA publications similar to these by addressing inquiries to the Library of Congress, Exchange and Gift Division, Documents Expediting (DOCEX) Project, Washington, DC 20540–4230, telephone (202) 707–9527.

Spofford *(Cont. from p. 211)*

Act of Congress passed on the 26th day of January, 1802, entitled "An Act concerning the Library for the use of both Houses of Congress;" and do authorize and empower him to execute and fulfil the duties of that office according to law; and to Have to Hold the said office, with all the rights an emoluments thereunto legally appertaining; unto him the said Ainsworth Rand Spofford, during the pleasure of the President of the United States for the time being.

Eleven descendants of Spofford, in addition to Mr. Morgan, visited the Library for the presentation ceremony. They met with Spofford's biographer, John Y. Cole, director of the Center for the Book, and toured the Jefferson Building with Dr. Cole.

Gift of Tibetan Materials Strengthens LC's Collections:

Founder of People's Party Makes Donation

The Library's Tibetan collection was recently enriched by three donations of Tibetan books, documents and artwork from Alo Chhonzed, a former Tibetan government official and founder of the Tibet People's Party.

Mr. Chhonzed, who currently resides in Sydney, Australia, had originally hoped to build a small Tibetan library in Sydney to house his collections, but decided instead to give them to the Library of Congress where they could be freely available to all persons interested in Tibetan culture.

The first two donations arrived in 1991 and 1992 and consisted primarily of printed material. The third donation, which arrived in July 1993 included two large Tibetan *thaṅ-gas*, (traditional Buddhist paintings on cloth), numerous Tibetan drawings and prints, and photographs of Tibetan religious figures and monasteries. Included in the gifts were more than 100 modern Tibetan imprints from Lhasa and Beijing, several traditional Tibetan Buddhist xylographs wrapped in silk and a collection of political documents obtained in the 1980s in Tibet and China.

The donation also included Mr. Chhonzed's autobiography, written in Tibetan, titled *Bod kyi gnas lugs bden 'dzin sgo phye ba'i lde mig (A Key That Unlocks a Truthful Account of Tibet by Alo Chhonzed, 1920–1982)* and personal correspondence related to modern Tibetan political events. The collection, along with finding aids prepared by Mr. Chhonzed, is housed in the Southern Asia Section of the Asian Division.

Mr. Chhonzed visited the Library on April 22, and the staff of the Asian and Exchange and Gift divisions thanked him for the donations. Although the Library's Tibetan collection is widely known as one of the

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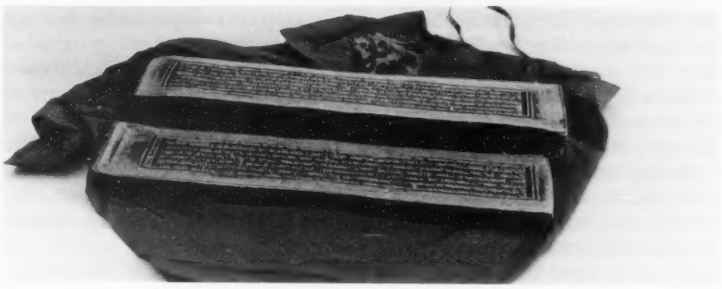


Woodblock print (top) of the *Lam rim chen mo* (*Great Stages on the Path to Enlightenment*), magum opus of the famous Tibetan scholar Rje Tsoṅ-kha-pa Blo-bzaṅ-grags-pa, written in 1402; several of the Tibetan xylographs and manuscripts in traditional cloth wrapping, which were donated by Alo Chhonzed; Tibetan *thaṅ-ga*, painted cloth scroll used as a support for meditation, depicting Phyag-na Rdo-rje (Vajrāpani), a Bodhisattva who represents the power of all the Buddhas and conquers all negativity. *Photos by Jim Higgins*

LC to Exhibit New Initiatives at ALA Annual Meeting

The Library of Congress exhibition booth at the Annual Meeting of the American Library Association (ALA) in Miami Beach will offer visitors the chance to see what the nation's library is doing to share its resources with the world. The Library's booth number is 625.

Making its debut will be the Library's World Wide Web (WWW) server, featuring text and images of five major Library exhibitions: "Selections from the African-American Mosaic," "Rome Reborn: The Vatican Library and Renaissance Culture," "1492: An Ongoing Voyage," "Scrolls from the Dead Sea: The Ancient Library of Qumran and Modern Scholarship" and "Revelations from the Russian Archives."

Also being demonstrated will be LOCIS (Library of Congress Information System) on Internet. LOCIS offers, in addition to the Library's on-line catalog (books, microforms, serials, music, visual materials, manuscripts, etc.), status of federal legislation, copyright files and information about products of the National Library Service for the Blind and Physically Handicapped.

The address to telnet (connect) to LOCIS is **locis.loc.gov**.

For those who want an easier method for searching LC's on-line catalog, ACCESS is the answer. A PC-based graphic interface, ACCESS allows off-site users who have the necessary hardware and software configuration to use a mouse (instead of having to remember a series of commands) to find the proper record quickly. Demonstrations will be given at ALA.

LC MARVEL (Machine-Assisted Realization of the Virtual Electronic Library), the Library's Campus-Wide Information System, will also be on view. MARVEL combines the vast amounts of information available about the Library with easy access to diverse electronic resources over the Internet.

To access LC MARVEL telnet to **marvel.loc.gov** and log in as **marvel**. Connection is also possible through a local Gopher client or another Gopher server by pointing to **marvel.loc.gov, port 70**.

It is also possible to connnect to LOCIS from MARVEL.

Don't have access to the Internet? Then see a demonstration of the LC News Service, a dialup information service that requires only a PC and modem for connection. The phone number is (202) 707–3854. All files are downloadable, to save the user from unnecessary long-distance charges.

To access the News Service, set modem parameters at "2400" for the baud rate, "none" for parity, "8" for data bits, "1" for the stop bit, "full" for duplex, "Kermit" for the protocol and "VT102" for the terminal.

Visitors to the booth will also be able to take a look at American Memory, a project that offers digitized versions of two dozen of the Library's collections, including prints and photographs, manuscripts and motion pictures.

The Global Library Project, a joint project with Jones Intercable's Mind Extension University, features shows about the Library and its collections. A monitor will show selected programs from the series.

The Center for the Book will have representatives on hand to answer questions about its reading promotion programs. Likewise, a Copyright Office representative will be able to reply to queries regarding copyright procedures and policies.

The Cataloging Distribution Service will demonstrate several of its newest products.

For example, Cataloger's Desktop provides fingertip access electronically to the Library of Congress's nine most popular cataloging tools on one CD-ROM disc. Cataloger's Desktop, a Windows-based CD-ROM product, is a revolutionary new cataloging tool created by the Library of Congress using Folio software.

The publications are: *LC Rule Interpretations, Subject Cataloging Manual: Subject Headings, Subject Cataloging Manual: Classification, USMARC Concise Formats, USMARC Authority Data* and all of the *USMARC Code Lists.*

The user-friendly software included with the product allows catalogers to find relevant rules through a variety of approaches. Users can locate citations through a table of contents viewer or from boolean, phrase and proximity searches, as well as from index references. Hypertext links allow users to move from relevant sections of one publication to another with a single key stroke.

Catalogers will also be able to customize their own copies of the product. Each user will have a personal file initialized by a password that can include personalized notes, highlighting, bookmarks and hypertext links. The notes can be reapplied to each quarterly update of the product without having to file new pages or manually transfer important information.

Cataloger's Desktop is designed to be LAN-friendly in installation and use. There is a modest charge for each additional simultaneous user.

For information, call the Cataloging Distribution Service at (202) 707–6100 or fax: (202) 707–1334.

Price for single user: $870 North America; $875 elsewhere. Each additional simultaneous user: $160.

Tibetan *(Cont. from p. 215)*

largest in the West, Mr. Chhonzed's gifts represent a unique contribution, by enhancing the Library's holdings related to modern Tibetan historical materials and adding a visual dimension to existing research materials.

—Susan Meinheit

Susan Meinheit is a Tibetan specialist in the Asian Division.

Cowboy Poets Leave Their Brand on the Library

The staff of the Accounting Office at the Library of Congress has never seen an invoice like the one Paul Zarzyski submitted for his services at the end of Cowboy Poetry Day.

The invoice cited "one half-hour of spurring the jump-'n'-kick verses, for making the ring and ricochet of cowboy lingo resound lovingly off the stirrup bone of the Mumford Room's middle ear."

Despite the unusual description of the "deliverable," as they say in government circles, Mr. Zarzyski should have no trouble getting paid. For the invoice describes exactly what he did on the evening of April 7, along with two other poetry "hands," Sunny Hancock and Linda Hussa. And while the verses jumped and kicked, three other Western writers sought to throw a rope over the poetry and brand it with an interpretation or two during an afternoon seminar that preceded the reading.

Poetry "hands" (from left) Kim Stafford, Linda Hussa, Teresa Jordan, Sunny Hancock, Hal Cannon and Paul Zarzyski celebrated Cowboy Poetry Day at the Library April 7. *Photos by Yusef El-Amin*

Hal Cannon, founding director of the Cowboy Poetry Gathering held each year in Elko, Nev., opened the seminar with an overview of the history and current state of cowboy poetry.

"A true renaissance of cowboy arts is under way," said Mr. Cannon. "It is largely powered by the pressure the modern world exerts on a way of life that is foreign to it. . . . Beyond being just a cry from the wilderness or providing us with a mere nostalgic look at a vanishing past, cowboy poetry, story and song possess a strength and knowledge that are worthy of everyone's attention."

Mr. Cannon gave a brief history of cowboy verse from the 1880s, when the first books began to appear, to its current revival in more than 150 poetry gatherings in small Western towns. Although they are separated by more than 100 years, Mr. Cannon attributed the surge in popularity during the two time periods to the same root causes: nostalgia for a vanishing way of life and anxiety about the future.

In his introduction to *New Cowboy Poetry: A Contemporary Gathering*, Mr. Cannon writes, "As the century turned, the cowboy way of life changed. The West was no longer an unpeopled, unfenced land; the long cattle drives ended, and the ability [to achieve] independence on the frontier was diminished."

During this time the myth of the cowboy began, fueled by books, music and movies, until it became a symbolic emblem of who we are as Americans. To escape this onslaught of popularization, the true lore of the cowboy went underground. Poems from the early days were kept in scrapbooks or recited from memory, but seldom published. Now, according to Mr. Cannon, "Open-land grazing, one hallmark of the West, is being challenged by grasping urban centers, by recreationalists and by environmentalists."

This has caused men like Sunny Hancock to step forward, as he did after Mr. Cannon's presentation. Mr. Hancock is a large barrel-chested man with a dry wit who delivers folksy, conversational verse directly from his prodigious memory. He and his wife live on a ranch in Lakeview, Ore., although, according to Mr. Hancock, "You really couldn't call it a ranch because we never ran over 150 cows, but that was enough so that we both had to go to work to pay the mortgage and keep those old cows eating."

In case anyone happened to be wondering about *his* position on environmentalism, Mr. Hancock made that clear from the beginning. What he could never understand, he said as he stepped up to the microphone, was why two teenagers needed no more space than the back of a VW to breed, but a spotted owl needed hundreds of acres of forest.

Mr. Hancock's contrary nature was a source of motivation after someone once told him never to attempt a poem about roping a bear. This is a popular subject for cowboy poetry. The many poems that already addressed this improbable theme probably couldn't be improved upon. "But I decided to do it anyway," he said, launching into his own version.

The poem begins with a bear

digging ants out of a log. It ends with the same bear fixing to rope Mr. Hancock from atop his own horse. In between, the audience was treated to a hilarious parable on the folly of man's attempts to bend nature to his will.

Writer and editor Teresa Jordan confessed that initially she was very wary of the entire notion of cowboy poetry. As a writer about ranch culture, she thought cowboy poetry would "kitschify" the experience. But after one visit to the Cowboy Poetry Gathering in Elko, she was hooked.

She was puzzled, however, as to why the women's poetry did not seem as strong as the men's. She decided it was because of a kind of self-censorship that women imposed upon themselves. They were trying to tell their stories in a male way, not from their own experience. Drawing upon her memories of growing up on a ranch, she said, "When I was with boys, we rode horses. When I had girls to play with, we actually became horses."

Her negative assessment was short-lived, however, because within a few years there was an "explosion" of writing by women in general. Women on ranches found their own voice. It's definitely a softer voice, one more concerned with subtlety and community and less with braggadocio and tall tale. Ms. Jordan recited some classic examples. Then Linda Hussa shared her poem "The Widow Olson."

As she rides past a ranch, the poet asks an old ranch hand who owns the place. He replies, "The Widow Olson lives there./At least she used to." She asks for how long, and he replies "30 or 40 years." She is shocked: "A woman ran a ranch out here/for 30 or 40 years/ALONE/and you still call her/the WIDOW Olson?/What was her first name, Jimmy?"

The hand thinks about it for "two jackrabbits and a half dozen chuckholes" and says, "I d'know. We just called her the Widow Olson."

Of such small moments is great literature made, according to Kim Stafford, director of the Northwest Writing Institute at Lewis and Clark College. If the other commentators were there to prove that cowboy poetry was written by real cowboys, Professor Stafford was there to prove it also was written by real poets. And he was prepared to prove it with some medieval examples.

By way of a demonstration, Mr. Stafford faced off against poet Paul Zarzyski. Mr. Stafford drew first, throwing out a bit of *Beowulf* he had committed to memory. Mr. Zarzyski countered with "The Legend of Boastful Bill." When the smoke cleared, they both had scored direct hits. Mr. Stafford had proved the epic tradition is alive and well in cowboy poetry.

Sunny Hancock recited a virtual anthology of cowboy poetry from memory.

During the evening reading, Sunny Hancock showed that other traditions are alive and well too. A capacity audience, many sporting cowboy hats, heard him recite a virtual anthology of cowboy poetry from memory. Bruce Kiskaddon's "Red Flannins" told of a fight to the death over borrowed long johns. The accuser later discovers he was wearing them all along, deep below a layer of accumulated grime. Other poems dealt with the character of an old roundup cook, the unexpected turnabouts in horse-trading, the vexations of pack rats and the comforts of hell, among other themes.

Linda Hussa followed with readings from her own poetry. Ms. Hussa brings a delicate sensibility to the rigors of ranch life, a life in which, along with her husband, she is a very active participant in Northern California.

"Homesteaders, Poor and Dry" tells of the tests of character a drought can bring. A young girl sees her father broken and weeping over having to kill a cow he professed to hate. When the well goes dry, she must go down the rope on a stick, a terrifying experience into the "Belly of a monster/a monster that would take me in one swallow." But she went down, into the underworld, and returned redeemed. Now, "Nothing can ever scare me again./No man./No beast./No God./I saw His face that day/and He promised me/no fear."

Perhaps no poem exemplified more of the women's sensibility of which Teresa Jordan spoke than "Under the Hunter Moon." Here Ms. Hussa translates the grim necessity of shooting a coyote into an aesthetic experience. She describes what she sees as she steps out into "the silence of dawn" and stations herself in a rose patch, awaiting the arrival of a predator that has been taking a lamb a day for two weeks. But she finds she must shoot as she watches the coyote "Snatch mice out of the grass/flip them up like popcorn,/down the hatch."

The poem ends with a reckoning, but not with the decisive violence one might expect ranch life to demand. With her "finger soft on the

cold steel trigger" Ms. Hussa ends the poem with the coyote looking directly at her: "Her eyes hold me accountable." We never know if the score is settled.

One would never find Paul Zarzyski staring at a coyote for long. He would sooner throw on a saddle and try to ride it. Paul rode bareback broncs for more than a decade and was a member of the Professional Rodeo Cowboys Association. His poetry brays with a rollicking exuberance that makes one marvel at how long he can hold on. Whatever the subject, from escorting his grandmother to a potluck supper of "Rocky Mountain oysters" to describing an old celebrated bronc rider, Mr. Zarzyski's poetry is a constant reminder that this poetry was founded on an oral tradition. There is a love of language and cadence that was meant to be recited.

The best example in this regard is "The Heavyweight Champion Pie-Eatin' Cowboy of the West," a sort of panegyric to pies made possible only with a good stock of Bromo Seltzer in the chuck wagon:

"I just ate 50 pies–started off with coconut/macaroon, wedged my way through bar angel/chocolate, Marlborough, black walnut and sour cream/raisin to confetti-crusted crab apple–/still got room for dessert," Mr. Zarzyski boasted, "and they can stick their J-E-L-L-O/where the cowpie don't shine, 'cause, Sugar Plum,/I don't eat nothing made from horses' hooves!"

–*Craig D'Ooge*

Craig D'Ooge is media director in the Public Affairs Office.

CORRECTION

The issue date on the cover of Vol. 53, No. 10, of the LC *Information Bulletin* was incorrect. The issue date, as printed correctly on the inside pages, is May 16, 1994.

Current Exhibitions at the Library

☐ **"Of Realism and Fantasy: Etienne Delessert, A Retrospective"**

The imaginative and creative genius of Swiss graphic artist Etienne Delessert is on display in this exhibition of 50 of his works, which includes paintings, illustrations for magazines and original art for children's books. It will be on view in the Mumford Foyer, sixth floor, Madison Building, from 8:30 a.m. to 5 p.m. weekdays only, through July 29. (See cover stories beginning on page 222.)

☐ **"Selections from the African-American Mosaic"**

The African-American Mosaic: A Library of Congress Resource Guide for the Study of Black History & Culture" is the second in a new series of guides to the Library's collections and is the basis for this exhibition. It includes a sampling of items in a wide array of formats from the Library's rich collections that are mentioned in the guide. Focusing on four themes–colonization, abolition, migration and the Works Progress Administration–the exhibition is on view in the Madison Foyer, first floor, Madison Building, through July 30.

☐ **"Caprices, Grotesques & Homages: Leonard Baskin and the Gehenna Press"**

This exhibition of fine books, drawings, prints, proofs, woodblocks, etching plates, photographs and manuscripts celebrates the work of artist Leonard Baskin and his more than 50 years of producing works for the Gehenna Press. Several of Baskin's collaborative efforts with such literary talents as British Poet Laureate Ted Hughes, former Librarian of Congress and poet Archibald MacLeish, and former Library of Congress Consultant in Poetry Stanley Kunitz are also included.The exhibition is on view in Madison Hall, first floor, Madison Building, through Aug. 1.

☐ **"ABOUT FACE: Portraits and Caricatures by Carl Van Vechten and Miguel Covarrubias"**

Through 35 provocative photographs and drawings of internationally renowned figures, including Joe Louis, Marian Anderson, Igor Stravinsky, Orson Welles, Cab Calloway and Leontyne Price, "ABOUT FACE" explores the common ground between portraiture as practiced by noted dance critic and photographer Carl Van Vechten (1880–1964) and caricatures by Miguel Covarrubias (1904–1957), who defined the art for Vanity Fair in the 1920s and 1930s. On view in the Oval Gallery, sixth floor, Madison Building, through Aug. 5, from 8:30 a.m. to 5 p.m., weekdays only.

W.E.B. Du Bois. *From "The African-American Mosaic"*

☐ **"By Securing to Authors: Copyright, Commerce and Creativity in America"**

On indefinite display along the fourth floor corridors, Madison Building, the exhibition features a wide range of items that have been copyrighted in America, including original Ken and Barbie dolls, Martin Luther King Jr.'s "I Have a Dream" speech and the statue of the "Maltese falcon" that was used in the film of the same name. It is on view from 8:30 a.m. to 5 p.m., weekdays only.

News from the Center for the Book:
Book and Publishing Historians to Convene at LC

More than 80 scholars from 10 countries will present papers on different aspects of book history at the Library on July 14–16 during the second annual conference of the Society for the History of Authorship, Reading and Publishing (SHARP).

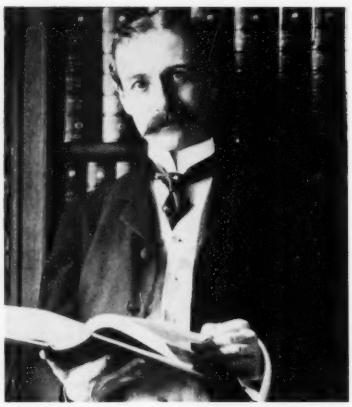
The Center for the Book in the Library of Congress will host the conference with support from the Association of American Publishers. Registration is $30 ($15 for students). For conference registration information, write SHARP, Center for the Book, Library of Congress, Washington, DC 20540–8200.

SHARP, which has more than 400 members, was established in 1991 by book historians from several countries to encourage and support research and teaching in the history of the book. It publishes a quarterly newsletter and an annual membership directory and maintains SHARP–L, an electronic bulletin board that links hundreds of book historians throughout the world.

More than 50 papers were presented at the first annual conference, held in New York City in June 1993. The third annual conference will take place at the University of Edinburgh in 1995. For membership information or a free sample copy of SHARP *News*, write Linda Conners, SHARP Membership Secretary, Drew University Library, Madison, NJ 07940.

☐ **LC History.** John Y. Cole, director of the Center for the Book, is the author of the article about the Library of Congress in the Encyclopedia of Library History. Edited by Wayne A. Wiegand and Donald G. Davis Jr., this 744-page volume was recently published by Garland Publishing, 1000–A Sherman Ave., Hamden, CT 06514; telephone (800) 627–6273.

On April 12 Dr. Cole, Carolyn Brown, associate librarian for Cultural Affairs, and Jane Rosenberg, assistant director in the Division of Research Programs at the National Endowment for the Humanities (NEH), participated in an afternoon discussion program about LC history held at NEH. The focal point was Dr. Rosenberg's recent book, *The Nation's Great Library: Herbert Putnam and the Library of Congress, 1899–1939*, which was recently published by the University of Illinois Press, 54 E. Gregory Drive, Champaign, IL 61820.



Herbert Putnam, Librarian of Congress, 1899–1939, is the subject of a recent book about LC.

☐ **Book History at the Regional Level.** On March 24 John Cole discussed the work of the Center for the Book at an open meeting at the New York Public Library (NYPL) convened to discuss the possibility of establishing a Center for the History of the Book at the NYPL.

About 50 people participated in the meeting, which was chaired by Jonathan Rose, professor of history at Drew University and president of SHARP. New York Public was represented by staff members Rodney Phillips and Anne Skillion. Suggestions and inquiries should be directed to Anne Skillion, NYPL, Fifth Avenue and 42nd Street, New York, NY 10018.

On April 14 John Cole explained the Center for the Book's role in encouraging the study of print culture at a meeting in Chapel Hill at the University of North Carolina's School of Information and Library Science. The meeting's purpose was to discuss the prospects of creating a "Program in Print Culture History in the American South."

The meeting, attended by 23 scholars, was chaired by Wayne A. Wiegand, codirector of the Center for the History of Print Culture in Modern America at the University of Wisconsin in Madison. A working group has been established to discuss further strategies for creating such a program for print culture history in the University of North Carolina's Center for the Study of the American South. Suggestions and inquiries should be sent to Barbara Moran, Dean, School of Library and Information Science, University of North Carolina, Chapel Hill, NC 27599.

☐ **Jefferson Commission Members Meet at LC.** On March 7 the Center for the Book hosted a meeting of the committee chairs of the Thomas Jefferson Commemoration Commission. Reports were presented by the chairs of the Recognition Committee (Robb Jones) and the Education Committee (Steve Pappas), and John Cole and James Gilreath of the Rare Book and Special Collections Division reported on various Library of Congress projects and plans. Wilton Dillon described the "Thomas Jefferson–World Citizen" symposia that have been held worldwide. Commission Chairman Merrill D. Peterson announced

Martha Hopkins of Interpretive Programs (top, center) gave a tour of the Library of Congress to visiting East European textbook publishers; John Cole has a chat with Tracy Cabanis of Alfred A. Knopf Publishers (center) and Judith Platt of the Association of American Publishers. *Photos by Yusef El-Amin*

that a major conference, "Jefferson and the Changing West," would be held Nov. 18–20, 1994, at the Missouri Historical Society in St. Louis. For further information, write or call the Thomas Jefferson Commemoration Commission, P.O. Box 735, Charlottesville, VA 22902; telephone (804) 977–7911.

☐ **National Newspaper Association Luncheon.** More than 50 members of Congress came to the Library on March 10 for a luncheon cosponsored by the Center for the Book and one of its national reading promotion partners, the National Newspaper Association—the major association of community newspapers.

Dr. Billington and Center for the Book Director John Cole presented remarks during the luncheon to the overflow crowd in the Montpelier Room of the Madison Building. More than 4,600 community newspapers belong to the National Newspaper Association, which works with the Center for the Book through its National Newspaper Foundation to promote reading and literacy.

☐ **Book Development in Russia and the Newly Independent States.** Textbook publishers from Albania, Croatia, the Czech Republic, Estonia, Hungary, Latvia, Lithuania, Poland, Romania and Slovakia were special guests at a meeting of the Task Force on Book Development in Russia and the Newly Independent States, held at the Library of Congress on March 15.

This was the third meeting of the 20-person task force, a joint project of the Center for the Book and PUBWATCH, a New York-based organization devoted to promoting assistance to the book sector in Eastern Europe and the former Soviet Union. The textbook publishers were in Washington as part of a training program sponsored by the U.S. Information Agency. In addition to participating in the task force meeting, the visitors were given a tour of the Library by Martha Hopkins of the Interpretive Programs Office.

This task force meeting focused on book production, distribution and legal issues (see LC *Information Bulletin,* Sept. 6 and Nov. 29, 1993, for reports on the previous meetings).

The principal speakers on March 15 were Peter Kaufman, president of PUBWATCH; Eric Schwartz of LC's Copyright Office; Kent D. Lee, Eastview Publications, Minneapolis; and Tracy Cabanis of Alfred A. Knopf Publishers. For detailed reports on task force meetings and further information, write or call PUBWATCH, 35 W. 67th St., New York, NY 10023; telephone (212) 362–4618.

Punishment vs. Discipline (left). *From* The Atlantic Monthly, *1985;* "Three men stood on the front porch, their faces very pale. They swayed in their long black coats, and they hummed: 'Do you hear the horn? Do you hear the song? Long, long was our journey. Wind and rain caked the dust on our shoes. Long, long is the journey. We will not rest before our coats turn white, the color of ashes in an old cold fire.'" *From* Ashes, Ashes *(1990), text and illustrations by Etienne Delessert*

'Of Realism and Fantasy':

A Retrospective of Etienne Delessert's Works at the Library

by Guy Lamolinara

A fiery rhinoceros emerging from the cover of a book. A small child sporting a bright red hat bigger than he is and riding atop a giant blackbird. A young boy poised in front of an enormous hand growing from the ground, staring ominously from its crimson eyes socketed in the thumb and little finger, its mouth agape, revealing a set of ferocious canines.

Surely these are the works of an artist whose mind is rooted in fantasy.

But a closer look at the books (mounted below) for which the illustrations were made reveals something else.

Ashes, Ashes, for example, is about "a youngster's search for purity and truth." *I Hate to Read* is about a third-grader who won't pick up a book, but after the characters in the book come to life, he finds he can't stop reading.

The artist has used fantasy to illus-

trate reality, and thus the apt name for a new Library exhibition, "Of Realism and Fantasy: Etienne Delessert, A Retrospective." The exhibition celebrates International Children's Book Day, organized at the Library by Sybille A. Jagusch, chief of the Children's Literature Center.

Swiss-born artist Etienne Delessert, 53, has been illustrating children's books and magazine and newspaper articles, in addition to making films, for more than 30 years. "Of Realism and Fantasy" features 50 of Mr. Delessert's works, including watercolors from *The Endless Party*, a retelling of the Noah's ark story, which he also wrote, to his illustrations for an anniversary edition of Rudyard Kipling's *Just So Stories*, to *I Hate to Read*, which was written by his wife, Rita Marshall.

During an interview on May 6, the day of the exhibition's opening, Mr. Delessert ran through a list of his favorite books.

"When they got there, they had lovely cream cakes and ice cream. They walked along the beach and greeted each other with a twitch of the whiskers or a flap of the wing. Then the animals followed Noah on board his ark for a short trip on the sea." *From* The Endless Party *(1967), text and illustrations by Etienne Delessert*

His most popular book is perhaps also his best-loved: *The Endless Party* (1967). Based on the Bible's tale of Noah and his ark, Delessert's fable begins with the auspicious statement: "One day two crows delivered a white envelope to every animal on earth."

Mr. Delessert called *Story No. 1* (1968), a work by the recently deceased Eugène Ionesco, "a great collaboration. I did the book without meeting him, and he was surprised by what was presented to him when the book was printed." A surprising revelation, considering Ionesco's reputation for the avant garde. "He had very conservative ideas of what a children's book should be," Mr. Delessert explained. But Ionesco obviously was pleased with the result, for he and Delessert, in 1970, joined forces on *Story No. 2*.

The artist has also worked with noted child psychologist Jean Piaget on the fancifully titled *How the Mouse Was Hit on the Head by a Stone and So Discovered the World* (1971). The text and illustrations are by Delessert; Piaget is credited as the "director of experimentation." The plot focuses on children's reactions to the creations of adults, a subject Delessert said Piaget had not previously studied.

What attracted Mr. Delessert to children's literature was the opportunity to do a large number of pictures for a given work. "I went to

Paris when I was 21 and worked as an art director. Working on a children's book is like working on a film, with large scenes and many details. I came to be a children's book illustrator not necessarily because they were books for children but because they were picture books.

"I had a very classical education—Greek and Latin," he continued. "I was interested in visualizing ideas. I am still more interested in the process of visualizing the idea than in the actual rendering of the painting."

The gray-bearded Delessert speaks softly most of the time in his French-accented English, but the decibel level increased when he turned to a discussion of *Beauty and the Beast,* an edition of which he illustrated in 1984. The book was part of a series of children's classics to be interpreted by the world's best illustrators.

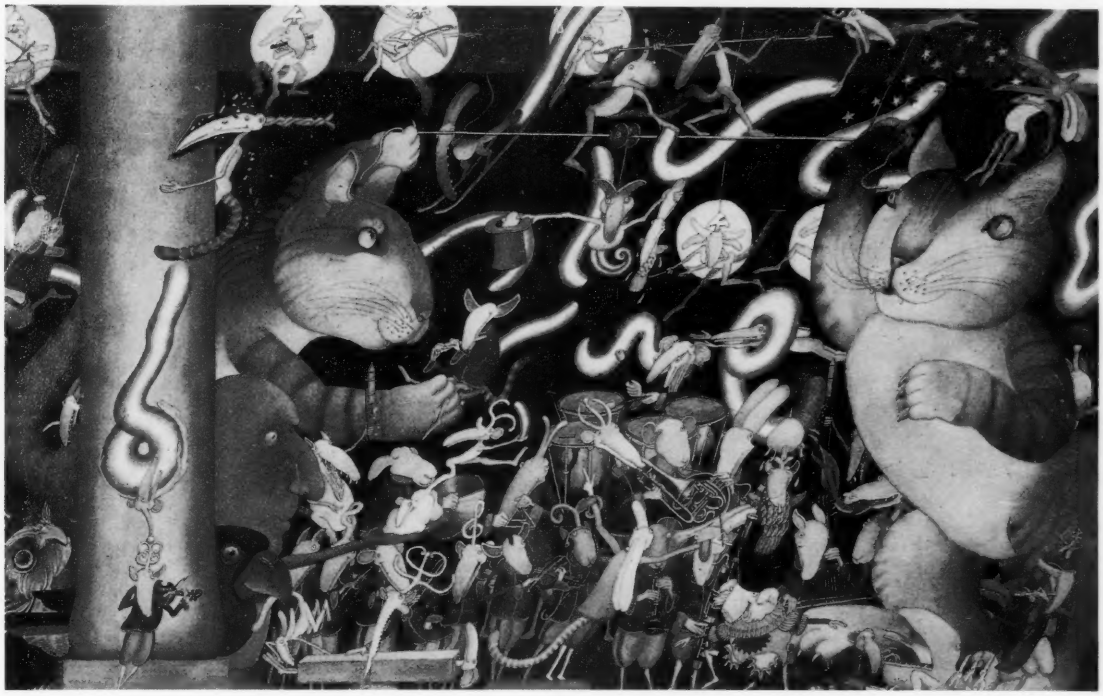
"I chose *Beauty and the Beast* because I was moved by the wonderful text. It has been destroyed in the most vulgar and despicable way in the [Walt Disney] film," he said. "Instead of being close to the text, which could have been a wonderful film, [Disney] destroyed it."

Mr. Delessert calls *Beauty and the Beast,* which delves into the psychological motivations of a girl who is repulsed by—yet drawn to—a horrific beast, "one of the last fairy tales that is so close to our times" thematically. The only part of the film he enjoyed: the dance of the teacups.

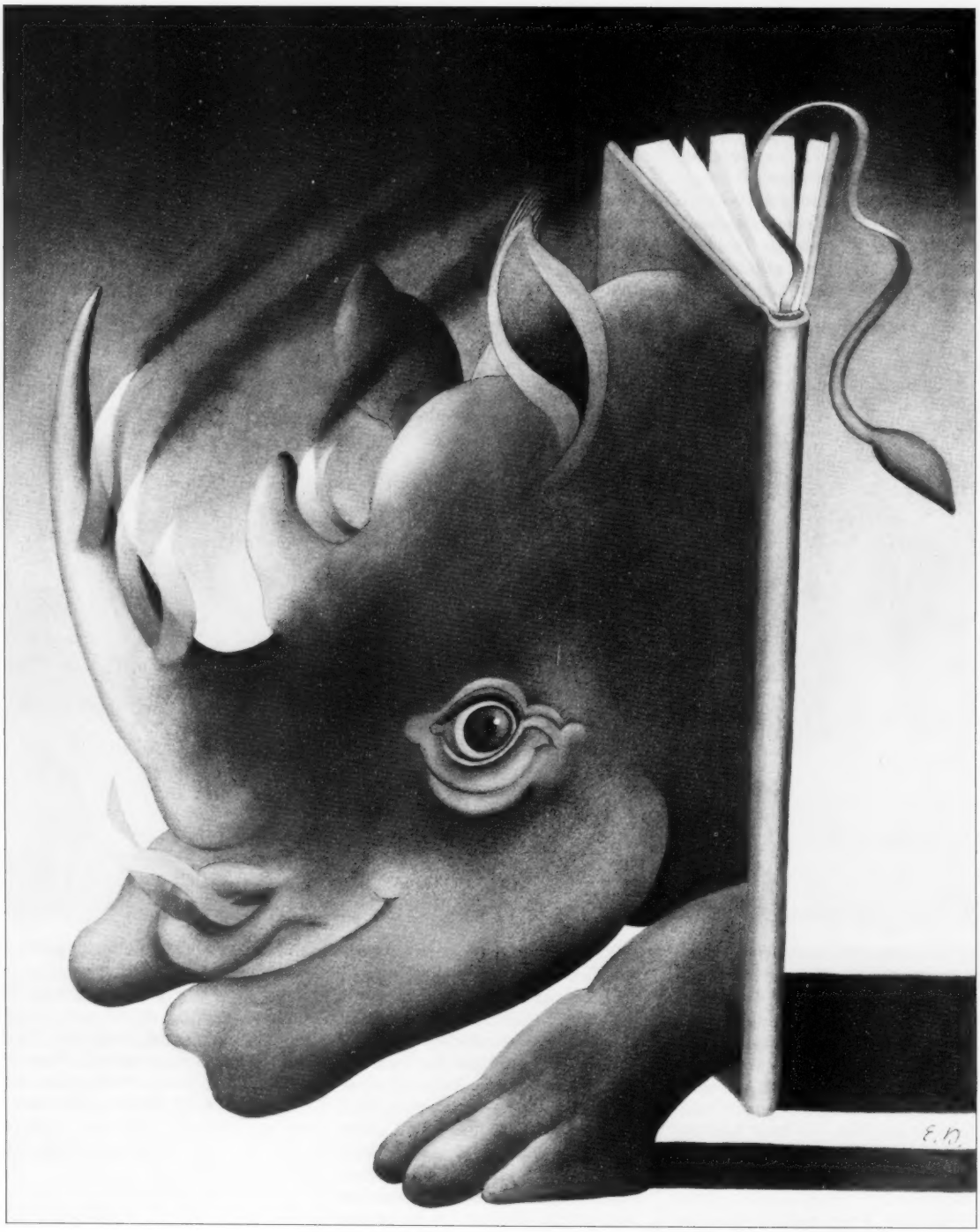
The award-winning *A Long, Long Song* (1988), which took first prize for its graphics at the 1989 International Book Fair, explores the legacy of a person after death. Delessert wrote it when his wife was expecting their son, Adrien. "When you look at the book, there are houses and landscapes of my town." Delessert resides in Lakeville, Conn., and has lived in the United States for the past 16 years.

"The idea for the story is that you have to know people really well in order to interact with them," he said. "I was thinking about becoming a father and getting to know my child; what will be left when I die, what will be left of what I have created. But it could be applied to any parent."

Ashes, Ashes (1990), written and illustrated by Delessert, "also takes place in my town. It is about being



"As I was going along, long, long. A-singing a comical song, song, song. The lane that I went was so long, long, long. And the song that I sang was so long, long, long. And so I went singing along." *From* A Long, Long Song *(1988), text and illustrations by Etienne Delessert*



afraid of the world, of things that you don't understand," he said.

Though he has lived in America for almost a third of his life, Mr. Delessert believes his art has changed little since moving from Switzerland. "I have a better technique, but the themes are still the same," he said.

Paola Vassalli, curator of contemporary art at the Palazzo delle Esposizioni in Rome, might disagree. During the same interview she spoke in French while Delessert interpreted. She thinks his work reflects a European as well as an American sensibility. "It is European for the way Delessert builds his stories in fantasy, but American in his affection for reality; thus, fantasy and reality, the theme of the exhibition," she said.

The Palazzo delle Esposizioni premiered this exhibition (in a larger format) in December 1991. From there it traveled to Bologna, Italy, Lausanne, Switzerland, and Paris, before coming to Montreal and then the United States, where it has already been seen in Birmingham, Ala., and Philadelphia. It will go to the Parsons School of Design in New York City after closing at the Library on July 29.

Many of Mr. Delessert's illustrations aimed at adults have appeared in *The Atlantic Monthly*. Art Director Judy Garlan chose him because he can apply "his intelligent and elegant touch to themes ranging from patterns in love and marriage to the mental stability of therapists, from attachment theory and the raising of kids to the question of life on other planets," she wrote in her essay for a retrospective on the artist.

"I have never worked with an artist who became more intimately involved with the text than Etienne."

Which helps explain why Mr. Delessert's creativity and grounding in reality mesh so well into images that fascinate the mind as well as the eye.

"Of Realism and Fantasy: Etienne Delessert, A Retrospective" is on view in the Mumford Foyer, sixth floor, Madison Building, through July 29. Hours are Monday through Friday 8:30 a.m.–5 p.m. The exhibition, mounted by the Library's Interpretive Programs Office, is made possible by The Pro Helvetia Foundation for the Arts.

Du coq à l'âne, exhibition poster for Exposition des livres d'images (Exposition of book illustrations), 1989

Meeting the Man Behind the Masks

Etienne Delessert, the Swiss artist who, by his own admission, hides behind the many masks of his own creation, revealed something of himself to a select group of guests eager to meet and hear the man behind the masks.

Accompanying him to the Mumford Room were his wife, graphic artist Rita Marshall, his young son, Adrien, and the Italian curator of the exhibition, Paola Vassalli.

The occasion was the opening of the exhibition "Of Realism and Fantasy: Etienne Delessert, A Retrospective." The celebration, sponsored by the Library's Children's Literature Center and the Ezra Jack Keats Foundation, included a book-signing by the artist-author and a reception hosted by the Swiss Embassy.

The highlight of the evening was a slide lecture narrated by Mr. Delessert.

He began by discussing the exhibition. "It all started four years ago when Paola Vassalli came to Switzerland to discuss plans and pick pictures. I prepared a monograph I called 'The Man Behind the Mask.' We made masks of seven characters from my stories . . . seven characters in search of an author. Who is hiding behind the masks? Is he the little boy Yok-Yok or one of his monsters?"

Mr. Delessert never attended art school. At the age of 15, he studied at a graphic design studio—the sum of his artistic training. He confessed that even today, drawing is a struggle.

He showed a slide of a pencilled scribble; he called it an "idea" and explained that that is how he begins each piece of work. Then he showed how these squiggles slowly emerge to become a finished illustration. He characterized himself as an impatient man who likes to finish whatever he is doing at great speed. And yet, paradoxically, he pointed out that he has chosen a career that requires painstaking effort.

"Each piece or character comes very slowly to me."

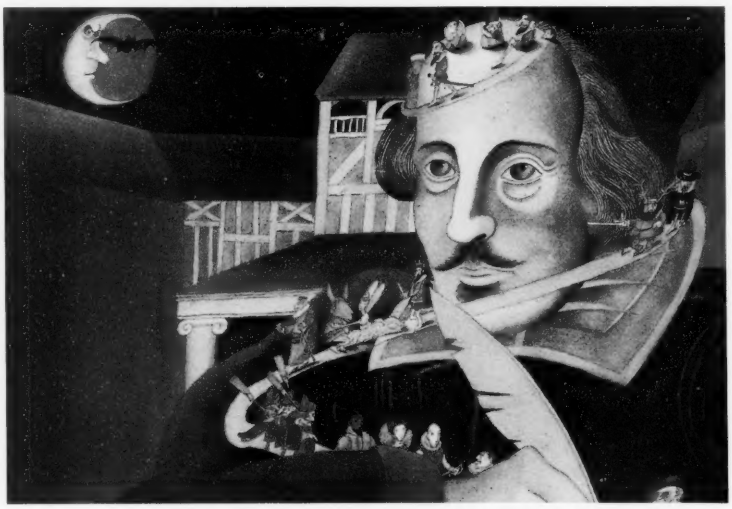
At 21, Mr. Delessert was the director of a publishing house in Paris, but did not remain there for long. During his lifetime, he has become a citizen of the world, having lived in Switzerland, Paris and New York. Currently he resides with his family in Lakeville, Conn. He first came to the United States and New York City in 1965 because he thought he would have greater artistic freedom; he already knew and admired the work of such illustrators as Maurice Sendak and Toni Ungerer. "It wasn't easy at first. For a time, I lived almost entirely on rice and sauce."

Mr. Delessert began his career in America by free-lancing for advertising agencies and then doing illustrations for pharmaceutical

Yok-Yok et ses amis (*Yok-Yok and His Friends*)

magazines. Gradually, more commissions began coming. Mr. Delessert mentioned several major publications that have featured his work for many years: *The New York Times, Fortune* and *The Atlantic Monthly,* for which he has illustrated at least 10 or 12 features. In his discussion of how he works for these publications, Mr. Delessert emphasized that he is the one who decides what form the illustrations should take. "Ninety percent of the time, my ideas are accepted," he said.

He told how he came to illustrate the cover of the first color issue of *The New York Times's* book review section. He created a multicolored snake winding up and down the page, only to be told at the last minute that, because of a threat of



Who Wrote Shakespeare? From The Atlantic Monthly, *1991*

union sabotage at the printing plant, he had to redraw the snake as a black-and-white reptile. The sabotage never materialized, and Mr. Delessert became the first color illustrator whose work adorned the front page of the newspaper section.

Mr. Delessert described his greatest artistic disappointment: He was forced to abandon an animated film project he had created for children, one to which he had devoted many years and much effort. As he showed slides of his work-in-progress, he called it, "a painfully sad ending to a film career. I am permanently cured and won't go near a film project again."

Mr. Delessert's art often focuses on serious issues, such as the aging population, AIDS, death and other subjects one does not usually associate with an illustrator who also writes books for children. But that willingness to tackle unpleasant topics, together with his obvious compassion and his supremely imaginative artistry are what make his art so universally appealing.

As the lecture came to a close, Mr. Delessert said, "I do faces best, especially the eyes," and he showed slides he called "Prophets and Pretenders," a series of black-and-white faces displaying every type of emotion. After remarking that he chose that title because to some people a face can be that of a prophet; to others, the face of a pretender. He wondered aloud, then, what sort of face was his. "Am I a prophet or a Yok-Yok?"

—Bernice Tell

Bernice Tell is a free-lance writer who works in the Public Affairs Office.

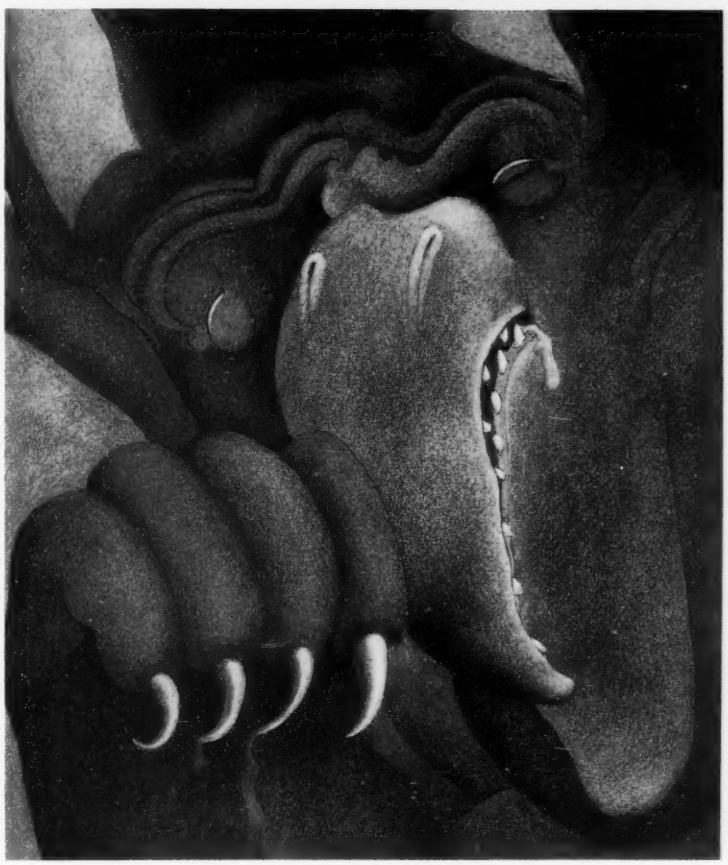


Image of the Beast of *Beauty and the Beast* (1984); the artist, accompanied by curator Paola Vassalli (left), is introduced to Irene Burnham (far right), head of the Interpretive Programs Office, by Sybille Jagusch, chief of the Children's Literature Center. *Photo by Jim Higgins*

Testimony *(Cont. from p. 212)*

ment, we find it difficult to comment on the full ramifications the applicability these laws would have for the Library. It is this section of the bill that causes us considerable concern due to its vagueness.

Until the Office of Compliance determines what, if any, additional statutes will apply to the Library, there is virtually no feasible or efficient way to analyze the possible implications this portion of the bill would hold for the Library were it enacted.

To elaborate, the bill requires the Office of Compliance to study the possible application of the provisions of federal law to the extent they relate to "(1) the terms and conditions of employment (including hiring, promotion or demotion, salary and wages, overtime compensation, benefits, work assignments or reassignments, termination, and family and medical leave). . . ." For example, Congress might consider:

☐ applying the Veterans' Preference statute to the Library. If so, it would require the Library to change its current selection and retention system in its entirety. Further, the effect of such a preference on our major occupation—librarianship—might well work to the disadvantage of a large number of women;

☐ giving the Library Schedule C (political appointments) authority, which would run afoul of our new validated selection system as well as an outstanding court order that requires the Library to fill jobs competitively;

☐ directing the Library to use the Office of Personnel Management as our testing source, when those tests might not be professionally validated; or

☐ allowing our employees access to the Merit Systems Protection Board and the Office of Special Counsel, which would have far-reaching effects on our bargaining agreements currently in place with our three labor organizations.

The Library has recently completely redesigned its personnel selection system, to ensure that the procedures are fair and job-related. Those procedures have been professionally validated—a long and expensive process—but one that puts us in the forefront of governmental agencies. We sincerely doubt that many other agencies have devised such a comprehensive system for virtually all jobs. Some of the personnel laws on the books applicable to the executive agencies would not mesh with our system and would upset current efforts to meet equal employment opportunity and affirmative action objectives because nonmerit principles are taken into consideration in those statutes.

Because we have invested so much in a new system, we request that we be allowed extensive involvement in any study you may conduct. We believe the Library has experience in many of these areas and we would welcome sharing our knowledge and expertise to assist Congress in these studies.

Reauthorization. The second area to which I think the committee should give particularly careful attention is the requirement that the Library and its programs be reauthorized every eight years.

As the members of this committee understand far better than I do, the tendency in recent decades has been for Congress to impose such periodic reauthorization requirements on executive branch departments and agencies. This trend was motivated primarily by an interest in ensuring and improving congressional oversight of their programs and policies. This was an understandable reaction to the natural tensions that can arise between Congress and departments or agencies subject to annual appropriations but that are not subject to direct congressional supervision through an authorization process. Reauthorization laws, and the committee hearings from which they are developed, enable Congress to speak with a clear, authoritative and compelling voice to sometimes recalcitrant department and agency officials.

Historically, the relationship between Congress and its Library has been, and remains today, fundamentally different. The Joint Committee on the Library is as old as the Library itself. For almost 200 years, there has been a close and effective working relationship between the Library and the Senate Rules Committee, its primary legislative committee and its primary oversight committee, the Joint Committee on the Library, whose Senate members are drawn from the membership of this committee. The Library is committed to working with Congress. Library officials maintain a close working relationship, often on a daily basis, with both the Senate Rules Committee and the Joint Committee on the Library.

As the Librarian of Congress, I remain constantly alert to the fact that our extraordinary institution is first and foremost Congress's library. I have never known there to be an adversarial relationship between the Library and our legislative and oversight committees. We are in constant communication with each other, and I make certain that the Library adopts no significant new policy and undertakes no significant new program or activity without the Joint Committee's full knowledge and approval.

In fact, having a Joint Committee whose sole responsibility is to oversee the Library of Congress actually is a blessing. If it did not exist, I would urge you to create it. We could not possibly satisfy the often divergent and sometimes conflicting priorities and preferences of every one of the 540 senators, representatives, delegates and resident commissioners, nor could we discuss our own plans and proposals with each of them. We need a small bicameral group of representatives and senators to whom we can turn to learn what it is that Congress wants us to do and how we should go about doing it. In short, we welcome accountability to Congress. Our centuries-long continuing dialogue with the Joint Committee on the Library underscores this vital principle.

So, Mr. Chairman, I respectfully suggest that there is already sufficient oversight of the Library by the Congress. Over the last several years I have appeared before our oversight, authorizing and appropriations committees in both houses of Congress as well as before the House and Senate committees on the judiciary, the Senate Committee on Governmental Affairs, the Senate Committee on Labor and Human Resources, the House Committee on Public Works and Transportation and the House Committee on Post Office and Civil Service.

I am concerned that adding the proposed eight-year reauthorization cycle could make it more difficult for the Library to respond effectively to congressional needs and preferences. One important virtue of our current relationship with Congress and its committees is the flexibility it affords. As circumstances change, as new opportunities arise and as new problems develop, Congress can act promptly to authorize changes in our policies, programs or priorities.

The reauthorization requirement now in S. 1824 could undermine this valuable flexibility and the responsiveness it permits. As you well know, reauthorization bills almost always make some statutory changes in agency organization or procedures or policies or programs. Then, when these changes become the source of new, unanticipated problems—as they often do—the law once again must be changed through the full, and often slow, legislative process.

I question, Mr. Chairman, if it is necessary or if it serves the interests of Congress for me and my successors to return to Congress for new legislation every time our statutory mandate is overtaken by events in any way. It seems to me that this would merely impose an unnecessary burden on the congressional agenda when we now achieve the same result with greater efficiency and less cost through the guidance and direction we receive from the Joint Committee.

Especially at a time of diminishing resources, the Library of Congress needs the flexibility to move quickly to achieve savings and to take advantage of new and creative ways of doing more with less. Our current relationship with this Committee and the Joint Committee on the Library now satisfies this need while at the same time ensuring that we are acting in the best interests of Congress and the nation. Of

course, if Congress believes that its current oversight of the Library of Congress is insufficient and that the proposed reauthorization cycle is the best remedy, you may be sure that everyone at the Library will cooperate in every way we can to make this process a success.

If reauthorization were enacted I would support the Senate provisions that place the reauthorization of the Library and the legislative support agencies on staggered schedules. This would allow Congress to focus better on the institutional uniqueness of this Library and on the vital services it renders not just to Congress but directly to the nation. Libraries everywhere, blind and physically handicapped readers and many other groups and institutions depend heavily on services provided uniquely by the Library of Congress; and this institution, therefore, would benefit from being considered as a unique national resource rather than simply being grouped with other legislative support entities.

Further Staff Reductions. Finally, Mr. Chairman, I would like to address the provisions of S. 1824 that would further reduce the Library's staff. As I understand it, S. 1824 recommends downsizing the legislative branch in a manner comparable to that which Vice President Gore's National Performance Review suggested for the executive branch: a 12 percent cut in legislative branch employees by the year 2000.

Let me simply say that the Library has already endured a 12 percent reduction in its staff since 1980, and that a comparable further cut would be utterly devastating to the Library. It would curtail not only the services that we provide to Congress, but our basic ability to ensure the preservation and transmission of our incomparable collections to future generations. We have done everything in our power to adjust to the severe decline over the last 10 years in the purchasing power of our appropriations. But since 1980, we have lost 573 full-time equivalent positions while our collections have grown by 22 percent and other various congressional and national service workloads have increased from 33 to 75 percent.

In the last two budget cycles the Library lost 395 full-time equivalent positions. Funding constraints make it impossible to replace many key people who have left: CRS specialists in health care financing, crime and gun control, forestry policy management, telecommunications policy and nuclear nonproliferation; Law Library specialists in Hispanic and Arabic laws; and catalogers with language skills in German, Greek, Scandinavian, Portuguese and Spanish.

The Library's institutional memory is simply being eroded, and we are losing our ability to mine the more than 104 million items in the Library's collections for the benefit of Congress and the American people. If the Library were to absorb the 12 percent reductions called for in this legislation, we would lose an additional 211 full-time equivalent positions over and above those already lost, bringing the total loss of positions since 1980 to 784 positions—or 16 percent.

The staff of the Library has responded magnificently so far to repeated calls for stringency. I have attached a chart to my testimony that shows how we are doing more with less. But even with improved efficiencies and continued herculean efforts on the part of dedicated Library staff, we are reluctantly cutting back on services to Congress and the American people to compensate for our staff losses and reduced funding.

Any further reduction in staff effected either through this legislation or subsequent action on our appropriations bill would seriously disrupt operations essential to Congress and the nation:

☐ We would be forced to increase by several weeks our present five-day backlog on member and committee reference requests of the Congressional Research Service. Delays of up to 10 weeks would probably also occur for constituent-related requests. Staff furloughs would result in the reduction of customized services and information products to our 15,000 congressional clients. Original analysis on issues and policies not subject to immediate legislative consideration would stop. The efficiency and objectivity inherent in maintaining a pool of expertise available to all Congress would be undermined. Costs to replace such expertise would likely be borne directly by individual congressional offices.

☐ Maintenance, preservation, security and dissemination of the world's richest collection of knowledge would immediately be affected. We would have to further reduce hours of service in the Main Reading Room and other special reading room hours. Library of Congress cataloging services, which now save American libraries at least $336 million annually, would fall behind as a result of serious staff cuts. Cataloging costs would increase for America's already hard-pressed local libraries, and the Library of Congress's uncataloged arrearages would grow again after three years of significant decline.

☐ In the Copyright Office further staff reductions would increase the backlog of claims. The nation's copyright industries, which rely on quick and efficient response to their needs, would suffer as a result. These industries are the third-largest group of American export industries, with profits of roughly $40 billion per year.

Since the day I became the Librarian of Congress I have worked to make the Library and its vast and wonderful collections of knowledge and information accessible to those who have supported and invested in its mission—Congress and the American people. I have remained optimistic and true to this goal. But I have growing concerns that recent budget constraints will cripple the ability of the Library to serve as the anchor for the democratic conveyance of knowledge and information and will put the survival of this great institution at risk.

Conclusion. When Sen. Robert Byrd [D-W.Va.], a distinguished member of this committee, testified before the Joint Committee on the Organization of Congress, he made compelling observations about the state of the modern Senate. His extensive knowledge of the history of the Senate caused Sen. Byrd to worry about the Senate's role as a deliberative body.

To quote Sen. Byrd: "As an institution the Senate is more and more ceasing to perform that deliberative function. It is not the Senate that I once knew. The Senate has lost its soul."

As the Librarian of Congress and a historian myself, I worry about the state of the Library. We all know that knowledge and information are assuming greater importance than ever before as the world undergoes massive transformation right before our eyes. The expansion of knowledge is escalating at a terrific rate, and the Library of Congress must be at the forefront to collect, organize and disseminate this knowledge to both Congress and the general public. Quite frankly, given the pressures and demands on the Library, I am worried about the Library's ability to meet the challenges of today and tomorrow when its resources are being drained away.

Congress cannot afford to allow the Library to become simply a passive repository of information and knowledge available to those few who can travel to Washington. For the Library to remain a dynamic institution where the public seeks and receives the broadest access to the highest quality information resources, the Library must be an assertive and innovative participant in the information age. The Library must not only contribute to the design of the information infrastructure but it must be among the principal conveyors of knowledge and information to the public.

Much, if not most, of our rapidly expanding electronic services to new users from all over the country is—and will be—financed privately. But the Library will not be able to sustain, let alone expand, its services if we continue to be subjected to forced reductions in staff and services. I would strongly urge you to consider the serious implications that further staff reductions would have on the Library.

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